THAMES TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

CAMERA SCRIPT

"CALLAN" (9)

"BREAKOUT"

by

JAMES MITCHELL

Prod.No: 32088

VTR/THS/2634

STORY EDITOR
GEORGE MARKSTEIN

DESIGNER
NEVILLE GREEN

DIRECTED & PRODUCED
by
REGINALD COLLIN

CAMERA REHEARSALS: WEDNESDAY, 1ST APRIL 1970, 10.00-19.30)
THURSDAY, 2ND APRIL 1970, from 10.15) - STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 2ND APRIL 1970, 16.45-19.30 - STUDIO 1, TEDDINGTON.

TRANSMISSION: WEDNESDAY, 3RD JUNE 1970.

DURATION: 51'00" + 2 COMMERCIAL BREAKS.

THIS SCRIPT IS THE PROPERTY OF THAMES TELEVISION LIMITED, AND REPRODUCTION IN WHOLE OR IN PART IS STRICTLY FORBIDDEN.

Copyright Protected

Prod.No: 32088 VTR/THS/2634

"CALLAN" (9) "BREAKOUT"

CAST:

Callan	EDWARD WOODWARD	Liz, Hunter's Secretary	LISA LANGDON
Hunter	WILLIAM SQUIRE	Mellor	BILLY CORNELIUS
Cross	PATRICK MOWER	Judge	ERNEST HARE
Lonely	RUSSELL HUNTER	Hughes/voice off	JOHN CORVIN
Lubin	GARFIELD MORGAN	Courtroom Policeman	VERNON JOYNER
Chaplain	WILLIAM FOX	Warders	ERIC McCAINE
Bonnington	ROBERT CARTLAND		DEREK COX
		Policeman (T/C only)	FRANK MANN

+ 1 walk-on: FRANK ENSON (Warder); & 16 men & 1 woman (extras) as convicts, court officials, jurymen, warder, prisoner's wife - thru JD AGENCY (730-9777) - PETER KODAK, BOB RAYMOND, ERNEST JENNINGS, BILLY JOHN, RONNIE LAUGHLIN, JAY NEIL, TOM O'LEARY, STEVE KELLY, MAURICE BUSH, *PETER DOUGLAS, TONY CORDELL, BRIAN GARDNER, JERRY ALEXANDER, MIKE FINBAR, COLIN REESE, RICHARD BLAKE and 1 (woman) T.B.A. (*'Remington')

* *

Floor Manager	JOHN WAYNE	Technical Supervisor	JOHN EVELEIGH
P.A.	PADDY DEWEY	Lighting Supervisor	LOUIS BOTTONE
Stage Manager	BETTY CROWE	Senior Cameraman	PETER HOWELL
Asst. Floor Manager	STUART ORME	Sound Supervisor	JOHN TASKER
Call Boy	PETER ERRINGTON	Vision Mixer	PETER BOFFIN
		Racks	BERT WHITE
Wardrobe Supervisor	AMBREN GARLAND	Grams	STEPHEN BROWN
Make-Up Supervisor	JEANETTE ABLETT	Film Editor	ROY HAYDEN
		Graphic Designer	KEITH PAISLEY

* *

SCHEDULE:

WEDNESDAY, 1ST APRIL:

Camera rehearsal	10.00-13.00
LUNCH BREAK	13.00-14.00
Camera rehearsal	14.00-19.30

THURSDAY, 2ND APRIL:

Camera rehearsal	10.15-12.00	
Line-up and make-up	12.00-13.00	
LUNCH BREAK	13.00-14.00	
Dress rehearsal	14.00-15.45	
TEA BREAK, line-up & make-up	15.45-16.45	
VTR	16.45-19.15	(VTR/THS/2634)
Technical clear	19.15-19.30	(Partial assembly editing)

* *

TECHNICAL REQUIREMENTS: ℘Fork lift truck for Cams. 1A & 3H.

4 pedestals on floor with 2-man L.A. dolly to interchange (Cams. 2C & 1L). Debrie on gantry. ℘Fork lift truck. Up-pan wedge. Mirror (4' x 4') for 5A. Normal monitors + bank of monitors in Hunter's Office as for series (non pract.). 3 booms, 4 stand mics in Courtroom, fishpole for Courtroom Corridor, rest as reqd. Pract intercom: Hunter's Office/off stage. Slung mic. back of Hunter's Office. Grams, tape, echo, foldback. F/X mic. Fishpoles in Prison & Tanker. Line to be pre-Opening "Thames" symbol & "Callan" opening titles (35/16mm) only on T/C. Caption scann for op. & closing credits, slide machine for act breaks. Partial editec.

"CALLAN" (9) Prod.No: 32088 "BREAKOUT" VTR/THS/2634

RUNNING ORDER

N.B: 10 SPECIALLY SHOT 16mm DOUBLE-HEADED T/C SEQUENCES WILL NOT BE PLAYED into MAIN VTR, BUT WILL BE EDITED & TRANSFERRED TO TAPE AT A LATER DATE.

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	ACT 1						
	OPENING CREDIT SEQUENCE: T/C (35/16mm) & CAPTION SCANNER				GRAMS		1
			/TAPE RUN to SC.2/				
	TELECINE (1): (16mm) HASTINGS STREET, EXT.	DAY	Lubin Mellor Policeman	-	SOF	-	1-2
2.	COURTROOM - INT.	DAY	Bonnington Callan Lonely Judge Policeman Extras	1: A. (Fork lift) 2: A, B. 3: A. 4: A.	4 STAND MICS.	1-28	3-5
			/TAPE RUN/				
4.	COURTROOM - INT.	DAY	As Sc.2	1: A. 2: B. 3: A.	4 STAND MICS.	29-49	6-7
			/TAPE STOP/				
1.	HUNTER'S OFFICE, INT.	DAY	Hunter Cross Mellor Liz	1: B, C. 3: B. 4: B, C.	A-1	50-64	8-11
			/TAPE RUN/				
3.	HUNTER'S OFFICE, INT.	DAY	Hunter Cross.	1: C. 3: B. 4: D.	A-1	65-74	12-13
			/TAPE STOP/				
5.	COURTROOM CORRIDOR, INT.	DAY	Lonely Policeman Extras (?)	2: C. (L.A. dolly)	FISHPOLE	75	14
				/TAPE RUN/			
				3: C.	FISHPOLE	76	14-15
			/ASSEMBLY EDIT/				
6.	HUNTER'S OFFICE, INT.	DAY	Hunter Liz (v/o) Cross Callan	1: B. 3: D, B. 4: C, B.	A-1 B-1	77-102	15-19
			/POSSIBLE TAPE RUN/				
7.	INTERROGATION ROOM, INT. (incl. Slide)	DAY	Hughes Callan 'Remington'	3: E. 4: E.	C-1	103-104	19-21

Copyright Protected

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 2				
8.	HUNTER'S OFFICE, INT. (incl. Slide)	DAY	Callan Hunter	1: C, B. 3: B. 4: C.	A-1 SLUNG MIC.	105-117	22-24
			/TAPE STOP - on to Sc.9/				
	TELECINE (2):						
	SCRAPYARD - EXT.	DAY	Callan Cross	-	SOF	-	24-26
9.	PRISON INTERVIEW ROOM (1), INT.	DAY	Callan Lonely Warder Prisoner & wife (?)	1: E. 3: G. 4: F.	B-2	118-149	27-31
			/TAPE STOP - on to Sc.10/				
	TELECINE (3):						
	SCRAPYARD - EXT.	DAY	Callan Mellor Cross	-	SOF	-	31-32
10.	PRISON CHAPEL - INT.	DAY	Lonely Lubin Chaplain Prisoners Warders	1: F. 4: H.	A-2	150-154	33
				/TAPE RUN/			
				*3: H.	(A-2)	155	33
	*3H on fork lift truck.			/TAPE RUN/			
				4: G.	(A-2)	156	34
				/TAPE RUN/			
				1: G. 4: H.	A-2	157-166	35-36
				/TAPE RUN/			
				1: G. 4: G.	(A-2)	167-168	36
			/TAPE STOP/				
11.	PRISONER INTERVIEW ROOM (2), INT.	DAY	Callan Lonely Warder Prisoner & wife (?)	1: H. 2: D. 3: J.	B-3	169-193	37-39
			/ASSEMBLY EDIT/				
12.	HUNTER'S OFFICE, INT.	DAY	Hunter Callan	1: C, D. 3: D. 4: C.	A-1	194-208	39-41
			/ASSEMBLY EDIT/				
13.	PRISON CHAPEL - INT.	DAY	Lonely Chaplain Warder	1: J. 3: L. 4: G	A-2	209-225	42-44
			/ASSEMBLY EDIT/				

Copyright Protected

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 2 (contd.)				
14.	SMALL ROOM at SECTION H.Q. - INT. (incl. Slide)	NIGHT	Callan Cross Mellor	1: K. 3: M. 4: J.	C-1	226-242	45-46
			ACT 3				
	OPENING SLIDE				GRAMS		47
			/TAPE RUN to Sc.15/				
	TELECINE (4):						
	PRISON - EXT.	NIGHT	Callan Mellor Cross	-	SOF	-	47
15.	PRISON - INT.	NIGHT	Mellor Cross Callan	1: L. (L.A. dolly) 5: A.	243-244 FISHPOLES		48
				/TAPE STOP/			
			+ Frank Enson (Warder)	1: L. (L.A.) 2: E. 5: B.	245-247 FISHPOLES F/X MIC		48
16.	LONELY'S CELL, INT.	NIGHT	Lonely Lubin Callan Cross Mellor Warder (Frank Enson)	3: N.	B-4	248	48-49
17.	PRISON - INT.	NIGHT	Callan Cross Lubin Mellor	1: L. (L.A.) 2: E. 5: B.	249-251 FISHPOLES F/X MIC		49
			/TAPE RUN to Sc.19/				
	TELECINE (5):						
	PRISON - EXT.	NIGHT	Callan Cross Lubin Mellor	-	SOF	-	49-50
19.	PRISON - INT.	DAY	Warders 1 & 2 Prisoners	1: L. (L.A.) 2: E.	252-253 FISHPOLE		51
19A.	LONELY'S CELL, INT.	"	Warders 1 & 2 Lonely Frank Enson	3: N.	B-4	254	51
19B.	PRISON - INT.	"	As Sc.19	2: E.	FISHPOLE	255	51
			/TAPE RUN/				

Copyright Protected

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3 (contd.)				
21.	LONELY'S CELL, INT.	DAY	Chaplain Lonely Warder (?)	2: E. 3: N, P.	B-4	256-266	52-54
			TAPE STOP				
18.	TANKER - INT.	NIGHT	Lubin Mellor	2: F. 3: Q.	FISHPOLE or B-4	267-275	55-56
			TAPE RUN				
20.	TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	276-282	57
			TAPE RUN to Sc.20, (contd.)				
	TELECINE (6):						
	ROAD BLOCK - EXT. (1st part)	DAY	Cross Callan 2 Policemen	-	SOF	-	57
20.	(contd.) TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	(283)	57
			TAPE RUN to Sc.22				
	TELECINE (6) - (contd.)						
	ROAD BLOCK - EXT.	DAY	As above	-	SOF	-	58
22.	TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	284-295	59-60
			TAPE RUN to Sc.23				
	TELECINE (7):						
	BEACH HUT, INT. & EXT.	DAY	Liz Hunter Bremner (v/o)	-	SOF	-	60-61
23.	TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	296-300	62
			TAPE RUN to Sc.24				
	TELECINE (8):						
	ROADS - EXT.	DAY	-	-	SOF	-	62
24.	TANKER - INT.	DAY	Lubin Mellor	2: F. 3: Q.	B-4	301-310	62-63
			TAPE RUN to CLOSING CREDITS				
	TELECINE (9):						
	LEVEL-CROSSING & WOOD-YARD - EXT.	DAY	Callan/Cross/Lubin.		SOF	-	64-65
	TELECINE (10):						
	BEACH HUT - INT/EXT.	DAY	Callan/Hunter/Cross/Liz		SOF	-	66-68
	CLOSING CREDIT SEQUENCE: CAPTION SCANNER & SLIDE	-		4: Capt. GRAMS		311	69

Copyright Protected

VTR/THS/2634
Part 1

ACT 1

FADE UP TELECINE (35mm/16mm) — OPENING CREDIT SEQUENCE. — S.O.F.

THAMES PICTORIAL SYMBOL (0'07") into "CALLAN" OPENING TITLES (0'54") — (THEME MUSIC)

*

SUPER (INLAY) CAPTION SCANNER

*

(1) "BREAKOUT"

*

(2) created and written by
JAMES MITCHELL

*

TAKE OUT CAPTION SCANNER

*

*

*

T A P E R U N

*

(To Scene 2, Shot 1)

/TELECINE (1) - NOT BEING PLAYED INTO VTR/

TELECINE (16mm) — T/C (1) EXT. HASTINGS STREETS. DAY. — S.O.F.

LUBIN COMES UP STREET & TURNS R. into ANOTHER STREET.

HE PAUSES, then MOVES ON TOWARDS POLICEMAN WALKING DOWN STREET.

MELLOR ENTERS SHOT from R. & DODGES into DOORWAY as LUBIN GOES UP to POLICEMAN.

LUBIN: Excuse me -

Copyright Protected

(On Telecine (1))

P.C: Yes, sir?

LUBIN: I would like to give myself up.

P.C: Oh yes, sir? And what have you been up to?

LUBIN: My name is Nikolai Lubin. I am an operative of the K.G.B. I have been spying on your country for five years.

P.C: That's very funny, sir. I think you've had a few too many ...

LUBIN: Not even one, unfortunately.

P.C: You are joking, aren't you?

LUBIN: I think it would be as well if you found out.

P.C: Yes, sir - I think you'd better come along with me.

THEY TURN & WALK OFF into B/G.

REACTION SHOT of MELLOR DESPONDENTLY WATCHING THEM GO.

END OF TELECINE (1)

Preview 4

Copyright Network

/CAM.1 on FORK LIFT TRUCK/

2. INT. COURTROOM. DAY. 4 STAND MICS.

GRAM F/X: COURTROOM ATMOSPHERE (thru scene)

1. 4 (A) C.U. BONNINGTON.

BONNINGTON: But you have known the prisoner for some years, have you not?/

2. 2 (A) L.S. COURT, EXTRAS in f/g.

CALLAN: I have, sir./

3. 3 (A) C.U. LONELY.

BONNINGTON: And seen him regularly?/

4. 2 (A) C.U. CALLAN.

CALLAN: That's correct.

BONNINGTON: May we ask why, Mr. Callan?/

5. 4 (A) (a/b) (C.U. Bonnington) (2 TO POS.B. SAME SET, FAST)

You are, after all, a man of some substance. You are a partner in a business, I understand./

6. 2 (B) C.U. CALLAN.

CALLAN: Junior partner, sir. Yes./

7. 1 (A) (On fork lift truck) C.U. JUDGE.

JUDGE: What sort of business, Mr. Bonnington?/

8. 4 (a/b) (C.U. Bonnington)

BONNINGTON: Mr. Callan?/

9. 2 (a/b) (C.U. Callan)

CALLAN: Scrap metal, my Lord ... Hunter & Callan./

10. 3 (A) C.U. JUDGE.

JUDGE: Did you purchase this partnership?/

11. 2 (a/b) (C.U. Callan)

Preview 1

Copyright Protected

(On 2, Shot 11)

CALLAN: No, my Lord. I - er - worked my way up from the bottom, as you might say.

12. 1 (A)
2-S, LONELY L. f/g, JUDGE R. b/g.

JUDGE: Proceed, Mr. Bonnington.

13. 4 (A)
2-S, CALLAN L. f/g, BONNINGTON R. b/g.

BONNINGTON: My question is this, Mr. Callan. Why should you, a successful business man, associate with the prisoner here?

14. 3 (A)
C.U. LONELY.

A man who, on his own admission, has committed twenty-five acts of larceny.

15. 2 (a/b)
(C.U. Callan)

CALLAN: I felt he needed a friend, sir. He's - he's not very bright, you see. And he's easily led. I kept him out of trouble for quite a while, but I was seriously ill last year - had to go into hospital - and I lost touch with him. That's when he got into trouble again.

16. 1 (A)
2-S, LONELY L. f/g, CALLAN R. b/g.

17. 3 (A)
C.U. JUDGE.

JUDGE: Twenty-five times?

18. 2 (a/b)
(C.U. Callan)

(LAUGHTER)

GRAM F/X LAUGHTER

CALLAN: Yes, my Lord, I know - but he is easily led. He needs a strong character to look after him.

19. 4 (A)
2-S, CALLAN L. f/g, JUDGE R. b/g.

JUDGE: And you have a strong character, Mr. Callan?

CALLAN: Yes, sir. I think I can say that.

Preview 3 (fast)

Copyright Protected

(On 4, Shot 19)

20. 3 (A)
C.U. BONNINGTON.

JUDGE: Thank you, Mr. Bonnington.

BONNINGTON: You stood bail for the prisoner?

CALLAN: Yes, sir. My partner helped me.

BONNINGTON: In a considerable sum, I believe?

21. 2 (B)
2-S, BONNINGTON R. f/g,
CALLAN L. b/g.

CALLAN: Three thousand pounds.

BONNINGTON: You had sufficient faith in this man to risk forfeiting three thousand pounds?

CALLAN: Well, he's here now, sir...

22. 3 (A)
C.U. LONELY.

BONNINGTON: How did the prisoner live while you befriended him?

23. 2 (B)
C.U. CALLAN.

CALLAN: Honest jobs, sir. No thieving, I assure you of that.

24. 3 (a/b)
(C.U. Lonely)

BONNINGTON: How exactly?

25. 2 (a/b)
(C.U. Callan)

CALLAN: I found work for him, sir.

26. 4 (A)
C.U. BONNINGTON.

BONNINGTON: Would you do so again?

27. 2 (a/b)
(C.U. Callan)

CALLAN: Oh, indeed, sir. That's why I'm here, sir. That's what I want you to let me do.

28. 1 (A)
M.C.U. JUDGE.

TAPE RUN

Preview 1

Copyright Protected

4. INT. COURTROOM. DAY. 4 STAND MICS

GRAM F/X: COURTROOM ATMOSPHERE (thru scene a/b)

29. 1 (A) (On fork lift truck)
M.C.U. JUDGE.

JUDGE: I have listened with some astonishment to the catalogue of your crimes.

30. 3 (A)
C.U. LONELY.

Twenty-five offences in such a short space of time -

31. 1 (A)
2-S, LONELY L. f/g, JUDGE R. b/g.

offences committed with great expertise -

32. 3 (a/b)
(C.U. Lonely)

but with little intelligence.

33. 1 (A)
M.C.U. JUDGE.

The evidence of Mr. Callan, I may say, astonished me also.

34. 2 (B)
M.C.U. CALLAN - reaction.

35. 1 (a/b)
(M.C.U. Judge)

Astonished and delighted. It is indeed a pleasure to learn of honest and upright citizens who are willing to devote themselves to the welfare of criminals -

36. 2 (a/b)
(M.C.U. Callan)

37. 1 (A)
2-S, LONELY L. f/g, JUDGE R. b/g.

even criminals so utterly case-hardened as yourself.

38. 3 (A) (a/b)
(C.U. Lonely - reaction)

39. 1 (a/b)
(2-S, Lonely/Judge)

Because I have great reliance on Mr. Callan's influence over you, and because I am sure that influence can lead to nothing but good - and for that reason only - I am going to be lenient with you.

40. 3 (a/b)
(C.U. Lonely - reaction)

41. 1 (A)
M.C.U. JUDGE.

(CONTD. OVER)

Preview 3

Copyright Protected

(On 1, Shot 41)

JUDGE: (CONTD.) I sentence you to six months' imprisonment /-

42. 3 (a/b)
(C.U. Lonely - pleased)

43. 2 (a/b)
(M.C.U. Callan)

44. 3 (a/b)
(C.U. Lonely)

45. 1 (a/b)
(M.C.U. Judge)

JUDGE: (CONTD.) - for each of the twenty five offences. /

46. 3 (a/b)
(C.U. Lonely - horrified)

47. 1 (a/b)
(M.C.U. Judge)

JUDGE: (CONTD.) The sentence to run concurrently. /

48. 2 (a/b)
(M.C.U. Callan)

49. 3 (A)
2-S, LONELY & WARDER.

LET THEM START to LEAVE L.

T A P E S T O P

(1 OFF FORK LIFT TRUCK, & TO POS.B; 3 TO POS.B, 4 TO POS.B, HUNTER'S OFFICE. 2 ON TO L.A. DOLLY & TO POS.C, COURTROOM CORRIDOR)

(BACK to SCENE 1, HUNTER'S OFFICE)

Preview 3

Copyright Protected

1. INT. HUNTER'S OFFICE. DAY. BOOM A

50. 3 (B)
C.U. HUNTER on the MOVE.

GRAM F/X
HUNTER'S
OFFICE
ATMOSPHE
LOOP a/b

HUNTER: Bumbling, inept. One has the feeling that all the talent is with the opposition.

CROSS: I'm very sorry, sir. What did I do?

HUNTER: No, no. Not you, James. Not yet, at any rate.

F/X: KNOCK ON DOOR.

HUNTER: Come in.

51. 4 (B)
2-S, HUNTER R. f/g, LIZ L. b/g as SHE ENTERS.

LIZ: The Lubin file, sir.

HUNTER: Thank you. Callan in yet?

LIZ: You gave him a day's leave of absence, sir.

HUNTER: Telephone his flat.

LIZ: I have, sir - three times.

52. 1 (B)
C.U. HUNTER.

HUNTER: Well, telephone again!

LIZ: Very good, sir. (SHE EXITS)

53. 3 (B)
3-S, HUNTER L. f/g, MELLOR & CROSS R. b/g.

(1 TO POS.C. SAME SET)

LET MELLOR LEAVE FRAME.

HUNTER: Get out, Mellor.

(PAUSE)

Copyright Protected

(On 3, Shot 53)

TIGHTEN to 2-S with CROSS.

HUNTER: (CONTD.) You've read this?

CROSS: Yes, sir.

HUNTER: And you know where he is?

CROSS: In prison, sir. He goes for trial next months.

HUNTER: Maybe. Why did he give himself up, Cross?

54. 1 (C)
M.C.U. HUNTER.

55. 3 (B)
L.A. 2-S, HUNTER R. f/g, CROSS L. b/g.

CROSS: Asylum, sir?

HUNTER: After what he's done? Not a hope. Why?

CROSS: The K.G.B. after him, sir?

HUNTER: Certainly not. He's served them faithfully and well. They love him. D'you know the jobs he's done?

CROSS: It's in the file, sir.

PULL BACK with HUNTER as HE GOES R.

CRAB L. to HOLD SINGLE of HUNTER.

HUNTER: No, it isn't. Not all of it. Besides that little lot, he got hold of the Atropos missile, the Praetorian tank and the full background of our Middle Eastern commitment. There were five copies in the world.

(CONTD. OVER)

Preview 4

Copyright Protected

(On 3, Shot 55)

HUNTER: (CONTD.) One each for the Chiefs of Staff, one for the P.M. and one for the Foreign Secretary. And he got photostats.

56. 4 (B)
M.C.U. CROSS.

He had a contact, you see ... a beauty.

57. 1 (C)
CLOSE 2-S, PART of CROSS L. f/g, HUNTER R. b/g.

The contact did the spying, and Lubin was controller. The contact's name is Remington. Officially he's in the Records Office. Unofficially he's an archivist of Top Secret documents - cleared right up to here ... And Lubin got him.

(4 TO POS.C, SAME SET)

58. 4 (C)
2-S, HUNTER R. f/g, CROSS L. b/g, SITTING.

CROSS: Sounds a bit of a whizz-kid, sir.

HUNTER: He's Callan's age.

CROSS: What happened to Remington, sir?

59. 1 (C)
M.C.U. HUNTER.

HUNTER: I had him picked up this morning.

CROSS: Shouldn't he be handed over to Special Branch?

PAN HIM L. to DOOR.

HUNTER: Possibly, Cross, possibly. At the moment I want him here.

CROSS: A little unusual, sir?

PULL BACK with HUNTER & CRAB L. to H.A. 2-S with CROSS.

HUNTER: Where the devil's Callan? (PAUSE) He's a very unusual man, James. Like Lubin. They got hold of another document, too. A very rare document.

(CONTD. OVER)

Preview 4

Copyright Protected

(On 1, Shot 59)

HUNTER: (CONTD.) Only two copies exist. One here, the other in archives/... The names of our controllers in Prague, Budapest, Moscow, Warsaw and East Berlin./

60. 4 (C)
C.U. HUNTER.

61. 1 (C)
C.U. CROSS.

CROSS: My God!/

62. 4 (a/b)
(C.U. Hunter)

HUNTER: Lubin didn't get it out - but he's got the names all right. Here. That's why I wanted him. It's also why he gave himself up to the police./

63. 1 (a/b)
(C.U. Cross)

CROSS: I'm afraid I don't follow, sir./

64. 4 (a/b)
(C.U. Hunter)

HUNTER: If you wanted to hide from me, James, could you think of anywhere safer than a prison? Except a graveyard, perhaps?

F/X: INTERCOM BUZZ

As HUNTER MOVES R, PULL to 2-S with CROSS.

HUNTER: Yes?

LIZ: (DISTORT) Callan, sir.

HUNTER: Put him on, put him on!

LIZ: (DISTORT) That's just it, sir. I'm afraid there's still no reply.

ZOOM IN to C.U. HUNTER.

HUNTER: Damn!

T A P E R U N

(4 TO POS.D, SAME SET)

Copyright Protected

3. INT. HUNTER'S OFFICE. DAY. BOOM A-1

65. 4 (D)
L.A. 2-S, HUNTER R. f/g, CROSS L. b/g.

GRAM F/X HUNTER'S OFFICE ATMOSPHERE (thru scene a/b)

HUNTER: Lubin is courageous and ruthless, of course - one expects that. He is also extremely clever.

CROSS: To get all that information, he must be.

PAN L. with HUNTER.

HUNTER: Not only that. Think. Two of our people went after him - and he was under no illusion what would happen to him once they brought him here - so he surrendered to the police, who were naturally delighted to offer him free board and lodging - and protection./

66. 3 (B)
M.S. CROSS.

HE SITS.

CROSS: All the same, sir - considering what he's done/...

67. 4 (a/b)
(M.S. Hunter)

PULL BACK with HUNTER to 2-S with CROSS -

- & HOLD 2-S as HUNTER SITS.

HUNTER: My dear James, you don't suppose for one moment he's confessed everything? Good Lord, no! Just enough that they can prove, so that they'll keep him inside - away from me - for how long? Ten, fifteen, twenty years?

CROSS: There is one thing you've forgotten, sir./

68. 1 (C)
C.U. HUNTER.

HUNTER: Indeed?/

69. 4 (D)
C.U. CROSS.

Preview 1

Copyright Protected

(On 4, Shot 69)

CROSS: The K.G.B. may get him out. They always do if they can, sir - otherwise their operatives wouldn't be so keen on risking prison.

70. 1 (a/b)
(C.U. Hunter)

HUNTER: I hadn't forgotten that, James. And I've no doubt that Lubin hasn't forgotten it, either. At least, I hope not.

71. 4 (D)
2-S, a/b.

72. 1 (a/b)
(C.U. Hunter)

CROSS: Sir?

HUNTER: It will make everything so much simpler when we lift him ourselves.

73. 4 (D)
C.U. CROSS - reaction.

74. 1 (a/b)
(C.U. Hunter)

T A P E S T O P

(3 TO POS.C, COURTROOM CORRIDOR)

Preview 2

Copyright Protected

/CAM.2 on LOW-ANGLE DOLLY/

5. INT. COURTROOM CORRIDOR. DAY. FISH-POLE

75. 2 (C)
2-S, LONELY/POLICEMAN.

GRAM F/X: COURTROOM ATMOSPHERE B/G, thru scene.

TRACK BACK with THEM.

LONELY: What's he got to laugh about?

P.C: He did all right for you, son.

LONELY: All right! What's twenty-five times a half?

P.C: Twelve and a half.

LONELY: There you are, then.

P.C: What?

TAPE RUN

(SCENE 5, COURTROOM CORRIDOR, CONTD.)

FISHPOLE & GRAM F a/b.

76. 3 (C)
CLOSE 2-S, LONELY/POLICEMAN.

LONELY: I get 12½ years, and he's laughing! And the judge says he's going to be lenient!

PULL BACK to REVEAL BARS.

P.C: You got six months, son.

CRAB L. with THEM as DOOR OPENS.

LONELY: Twenty-five times.

P.C: Concurrent.

Tape stop next

Copyright Protected

(On 3, Shot 76)

LONELY: What's that when it's at home? Hard labour?

P.C: All at once, like. You been sentenced twenty-five times -

LONELY: You're telling me!

P.C: But you only do six months.

LONELY: Honest?

P.C: Cross my heart.

LONELY: He's a real mate, Mr. Callan is. (PAUSE) All the same - I don't get it.

A S S E M B L Y E D I T

(1 TO POS.B. 3 TO POS.D, 4 TO POS.C, HUNTER'S OFFICE. 2 OFF L.A. DOLLY & STAND BY POS.D, ACT 2)

---

6. INT. HUNTER'S OFFICE. DAY.

BOOMS A-1, B-

77. 1 (B)
C.U. INTERCOM.

GRAM F/X: HUNTER'S OFFICE ATMOSPHE (thru sce a/b)

F/X: INTERCOM BUZZ.

SEE HUNTER'S HAND COME INTO SHOT.

HUNTER: Yes?

LIZ: (DISTORT) Mr. Callan, sir.

Preview 4 (fast)

Copyright Protected

(On 1, Shot 77)

HUNTER: Send him in. (INTERCOM FLICKED OFF).

78. 4 (C) (As Callan enters)
L.S. HUNTER R. f/g,
CALLAN L. b/g, + CROSS.

Where the devil have you been?

79. 3 (D)
M.C.U. CALLAN.

CALLAN: Leave of absence, sir.

80. 1 (B)
C.U. HUNTER.

HUNTER: You picked a fine day for it!

81. 3 (a/b)
(M.C.U. Callan)

CALLAN: Why? What's up, sir?

82. 1 (a/b)
(C.U. Hunter)

HUNTER: Lubin.

83. 4 (a/b)
(3-S)

CALLAN: He's all right. He's in the nick.

HUNTER: And I want him out - before the K.G.B. get him back.

84. 3 (a/b)
(M.C.U. Callan)

CALLAN: I see.

85. 1 (a/b)
(C.U. Hunter)

HUNTER: Yes, I believe you do. Do you see, Cross?

86. 3 (D)
C.U. CROSS.

CROSS: Yes, sir. You want us to kill him.

87. 1 (a/b)
(C.U. Hunter)

HE SITS.

HUNTER: Precisely. There's no alternative. It's time for Lubin to go.

88. 4 (a/b)
(3-S)

PAN CALLAN R. & TIGHTEN SHOT.

CALLAN: He's a good man, Lubin. It'll be a dodgy one.

(1 PUSH INTO SET)

Preview 3

Copyright Protected

(On 4, Shot 88)

HUNTER: I don't think so. He'll be expecting to be lifted - by the K.G.B.

89. 3 (D)
C.U. CALLAN.

CALLAN: Lifted? It's a team job, isn't it?

90. 1 (B) (Pushed in)
L.A. 3-S, HUNTER R. b/g,
CROSS L. f/g.

HUNTER: Of course. Right. You lead. Pick who you like.

91. 3 (a/b)
(C.U. Callan)

PAN CALLAN L. in M.C.U.

CALLAN: James - and one other. Mellor, if he's free.

92. 1 (B)
3-S, CALLAN L. f/g,
HUNTER R. b/g.

(3 TO POS.B, SAME SET)

HUNTER: You don't want a Russian speaker?

CALLAN: No. We'll do this as a contract job. I want Mellor because he's a heavy and he's an athlete. We'll all be athletes before we've finished.

93. 4 (C)
C.U. CALLAN.

HUNTER: A lock expert?

94. 1 (a/b)
(3-S)

CALLAN: Me.

95. 4 (a/b)
(C.U. Callan)

HUNTER: Anything else?

96. 1 (B)
C.U. HUNTER.

CALLAN: Where is Lubin?

97. 4 (a/b)
(C.U. Callan)

HUNTER: Castleview.

CALLAN: I spent a lovely six months there once. We're going to need a big vehicle - like a petrol tanker. And, of course, the Russian code words.

98. 1 (a/b)
(C.U. Hunter)

Preview 4 (fast)

Copyright Protected

(On 1, Shot 98)

99. 4 (a/b)
(C.U. Callan)

PAN CALLAN R. & PULL BACK to 3-S, CROSS L. b/g, HUNTER R. f/g.

HUNTER: Oh, yes.

CALLAN: If we don't get them right, he won't budge. Who were his contacts?

HUNTER: He only had one.

CROSS: Remington - Records.

100. 3 (B)
M.C.U. HUNTER.

PAN HIM L. to 2-S with CALLAN.

(4 TO POS.B, SAME SET)

CALLAN: I suppose he's disappeared.

HUNTER: No, he's with Interrogation. See how they're getting on, will you? Tell them it's urgent. Run along, Callan.

CALLAN: Oh, come on!

HUNTER: Run along, Callan.

LET CALLAN LEAVE FRAME L. & HOLD on HUNTER.

PAN HUNTER L. to 2-S with CALLAN - who EXITS b/g.

HUNTER: (CONTD.) Something amuses you, Cross?

101. 1 (B)
M.C.U. CROSS.

(3 TO POS.E, INTERROGATION ROOM - FAST)

CROSS: Mr. Callan, sir. He's ... a little tender-hearted for this job sometimes, sir.

102. 4 (B)
L.A. 2-S, HUNTER L. b/g, CROSS R. f/g.

HUNTER: You've never been down to the Interrogation Room, have you, Cross?

CROSS: No, sir.

Preview 3 (or possible tape run)

Copyright Protected

(On 4, Shot 102)

ZOOM IN to C.U. HUNTER for last line.

HUNTER: I think perhaps you should. It might help to curb your sense of humour. This job is not going to be easy.

POSSIBLE TAPE RUN

(4 TO POS.E, INTERROGATION ROOM - FAST)

---

103. 3 (E) — 7. INT. INTERROGATION ROOM. DAY. BOOM (
2-S, HUGHES/CALLAN.

HUGHES: Stubborn little bastard.

CALLAN: You got nothing?

HUGHES: A few bits, that's all.

CALLAN: Is he a Red?

HUGHES: No, poof. Lubin's his whole world.

104. 4 (E)
M.C.U. MIRROR.

SEE CALLAN ENTER from L. FRAME.

LET HUGHES ENTER to 2-S.

CALLAN: What you got?

HUGHES: Few dead drop places ... camera he used ... couple of code words. (FIGURE ON BED STIRS) Ah well, back to work.

CALLAN: No.

HUGHES: I got orders, Callan.

Preview slide

Copyright Protected

(On 4, Shot 104)

CALLAN: Now you're getting some more orders ... mine. You just tell me those code words - and wait.

PUSH IN on MIRROR EFFECT (if possible).

SLIDE "CALLAN" - END OF PART ONE

GRAMS: THEME *

*

*

FADE SOUND & VISION

1ST COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.C, HUNTER'S OFFICE.

CAM. 2 - TO POS.D, SECOND PRISON INTERVIEW ROOM.

CAM. 3 - TO POS.B, HUNTER'S OFFICE.

CAM. 4 - TO POS.C, HUNTER'S OFFICE.

BOOM A - STAY AT POS.1, HUNTER'S OFFICE.

BOOM B - TO POS.2, PRISON INTERVIEW ROOM.

BOOM C - TURN TO SMALL ROOM AT SECTION H.Q. (SAME POSN, 1)

Copyright Protected

VTR/THS/2634
Part 2

ACT 2

FADE UP SLIDE
"CALLAN" - PART TWO

GRAMS: THEME
*
*
*

8. INT. HUNTER'S OFFICE. DAY.

BOOM A-1

105. 4 (C)
C.U. CALLAN.

GRAM F/X HUNTER'S OFFICE ATMOSPHE (thru sce a/b)

CALLAN: "You're wanted on the telephone".

106. 1 (C)
C.U. HUNTER.

HUNTER: "You're wanted on the telephone"! In English, not Russian? You're sure?

107. 4 (a/b)
(C.U. Callan)

CALLAN: Yes. I'm sure. (PAUSE)

108. 3 (B)
M.C.U. HUNTER.

PAN HIM L, H.A. to AVOID CALLAN.

HUNTER: Unpleasant, was it?

CALLAN: You could say that.

+ SLUNG MIC.

PULL BACK with HUNTER, CRABBING R. to 2-S with CALLAN.

HUNTER: This code phrase - d'you think it's on? It's hardly relevant to a prison.

(1 TO POS.B, SAME SET)

CALLAN: It's genuine, all right.

HUNTER Xs R. behind DESK. HOLD 2-S.

HUNTER: And now we've got to get it to him. Any ideas?

Preview 1

Copyright Protected

(On 3, Shot 108)

CALLAN: One - only you'll have to go to the Home Office for a favour.

HUNTER: Must I?

CALLAN: If you want Lubin out, yes you must. We've got to have a man in with him. And I know just the feller.

109. 1 (B) C.U. HUNTER. HUNTER: Very well. Would Friday suit you?

110. 3 (B) C.U. CALLAN. CALLAN: Friday? As soon as that?

111. 1 (a/b) (C.U. Hunter) HUNTER: This is a K.G.B. job, Callan. There's a Russian ship due off Deal on Saturday morning - and Lubin knows about it ... It should help our little fiction, don't you think?

112. 4 (C) C.U. CALLAN. CALLAN: You're sure he knows?

113. 3 (B) 2-S, CALLAN L. f/g, HUNTER R. b/g. HUNTER: It cost me five thousand ... I'm sure.

114. 4 (a/b) (C.U. Callan) CALLAN: All right, then. Friday it is. (PAUSE) Where do we do him?

HUNTER: Near Deal.

CALLAN: Deal? But that's two hundred miles away from the prison.

115. 3 (B) C.U. HUNTER.

Preview 4

Copyright Protected

(On 3, Shot 115)

HUNTER: Two hundred and sixty-three. But you - the Section - didn't kill him, Callan. The K.G.B. did.

116. 4 (a/b)
(C.U. Callan)

CALLAN: I see. He got away on a Russian ship off Deal. You crafty/...

117. 3 (B)
2-S, CALLAN L. f/g,
HUNTER R. b/g.

HUNTER: Bastard. Oddly enough, it isn't true. Now, what favour do I ask?

T A P E S T O P

(1 TO POS.E. 3 TO POS.G, 4 TO POS.F. PRISON INTERVIEW ROOM (1))

(On to SCENE 9. PRISON INTERVIEW ROOM - Shot 118 on 1)

/TELECINE (2) - NOT BEING PLAYED INTO VTR/

TELECINE (16mm)

T/C (2). EXT. SCRAPYARD. DAY. S.O.F.

L.S. YARD with RAIL-WAGON at TOP of WALL, & TWO ROPES HANGING DOWN IT.

CALLAN & CROSS APPEAR from TOP & CLIMB DOWN ROPES.

THEY FINISH LEANING AGAINST BOTTOM of WALL, PANTING.

CALLAN: You'll have to do better than that, mate.

CROSS: You didn't do it faster.

CALLAN: Listen, at my age I should qualify for a rope ladder.

CROSS: I'll fix you one up.

Copyright Protected

(On Telecine (2))

CALLAN: Mind you, I'm not in bad nick for my age.

CROSS: You never give up, do you?

CALLAN: What you on about?

CROSS: You have to prove you're the greatest.

CALLAN: That's right, I never give up. That's why I'm the oldest. (PAUSE) Tell me the route.

CROSS: I've told you nine times already.

CALLAN: Tell me again.

CROSS: Right. Into the lane. Over the wall by the laundry. Cross the exercise yard to 'D' wing.

CALLAN: How long?

CROSS: Two minutes.

CALLAN: Go on.

CROSS: You pick the lock - eight seconds. Into 'D' wing. Then you pick the second lock -

CALLAN: Two seconds.

CROSS: Two? You sure?

CALLAN: I'm sure. I'll have a key. Go on.

Copyright Protected

(On Telecine (2))

CROSS: Lift Lubin. Out the same way. Same time for getting out. It's up stairs, and Lubin may slow us down a bit. A minute for accidents. In and out - five minutes, thirty-eight seconds. All right?

CALLAN: I hope so.

CROSS: Suppose we have to thump somebody?

CALLAN: Then we thump them. But they recover.

CROSS: Guns?

CALLAN: Only for Lubin.

CROSS: Do you make Mellor do all this?

CALLAN: Do all what?

CROSS: Repeating the plan.

CALLAN: Yes, he's done it sixteen times so far - but then, of course, you won't have to do it that often - you're senior to him. (PAUSE) Last one up's a fool!

THEY START to CLIMB UP ROPES AGAIN.

END OF TELECINE (2)

Preview 1

Copyright Protected

9. INT. PRISON INTERVIEW ROOM (1). DAY.

118. 1 (E)
M.L.S. INTERVIEW ROOM,
CALLAN SEATED.

BOOM B-2

GRAM F/X
PRISON
NOISES wi
SLIGHT EC
in b/g,
thru scen

119. 4 (F) (As Callan looks up)
M.S. LONELY.

PAN HIM to CHAIR for
2-S with CALLAN.

120. 3 (G)
2-S, CALLAN L. b/g,
LONELY R. f/g.

CALLAN: How are you, old son?

LONELY: All right, Mr. Callan.

CALLAN: Blimey, you don't look it. You put a bit of weight on.

121. 4 (F)
2-S, LONELY R. b/g,
CALLAN L. f/g.

LONELY: Good grub here - regular an' all.

122. 3 (G)
M.C.U. CALLAN.

CALLAN: And you seem to be coping with your personal hygiene problem.

123. 4 (F)
M.C.U. LONELY.

LONELY: Nothing to worry about in here.

124. 3 (a/b)
(M.C.U. Callan)

CALLAN: What you narked about, then? Think I was going to get you off?

125. 4 (a/b)
(M.C.U. Lonely)

LONELY: Oh no, Mr. Callan! Six months - that was a bloody marvel - and the way you conned that old judge. I nearly peed myself laughing. Only I still don't get it.

CALLAN: What?

Preview 3

Copyright Protected

(On 4, Shot 125)

LONELY: Twenty-five times six months is twelve and a half years - so how can they let me out in six months?/

126. 3 (G)
2-S, a/b.

CALLAN: Don't get brain-fatigue about it. Just take my word for it. They will.

LONELY: It's only four with remission./ I'll be out in time for me holidays.

127. 4 (F)
2-S, a/b.

(N.B. No Shot 128)

CALLAN: You're on your holidays.

LONELY: Not any more. I'm being shifted to Castleview./

129. 3 (G)
C.U. CALLAN.

CALLAN: You what?/

130. 4 (F)
C.U. LONELY.

LONELY: Chief Screw told me this morning. Got your marching orders, he says. Castleview for you, me old son, he says. First thing in the morning, he says./ What do they have to do a thing like that for?

131. 1 (E)
3-S, CALLAN/LONELY with WARDER C. b/g.

CALLAN: What's wrong with it?

LONELY: It isn't like this. Home from home, this place. But Castleview - that's where they put all the hard geezers ...

CALLAN: Yeah ... I know.

LONELY: What chance will I have against that lot?

Preview 4

Copyright Protected

(On 1, Shot 131)

CALLAN: Castleview, eh? Now there's a coincidence.

LONELY: I don't get you, Mr. Callan -

CALLAN: You will, mate, you will ... Lean forward a bit. Could do you a bit of good.

TIGHTEN as LONELY LEANS FORWARD.

LONELY: I don't see how.

CALLAN: Financially. (PAUSE) I got a little job for you.

LONELY: You gone barmy?

CALLAN: Belt up.

LONELY: You must have. I can't do no jobs now.

132. 4 (F) C.U. LONELY. This here's a nick, Mr. Callan. I'm doing bird!

133. 3 (G) C.U. CALLAN. CALLAN: Belt up! Just keep a smile on your face. Smile, smile!

134. 4 (a/b) (C.U. Lonely)

135. 3 (a/b) (C.U. Callan) The job I want done's in Castleview.

LONELY: What sort of a job?

136. 4 (a/b) (C.U. Lonely) CALLAN: A break out.

137. 3 (a/b) (C.U. Callan) LONELY: Oh, my Gawd!

CALLAN: Your personal hygiene problem's back again. Quite strong, isn't it?

138. 4 (F) 2-S, a/b.

Preview 3

Copyright Protected

(On 4, Shot 138)

LONELY: Can you wonder? Look, Mr. Callan. I don't mind doing six months -

CALLAN: It's not you that's breaking out.

139. 3 (a/b) (C.U. Callan) — LONELY: Who then?

CALLAN: A bloke called Lubin.

LONELY: He's a spy, isn't he?

140. 4 (F) C.U. LONELY. — CALLAN: That's right.

141. 3 (a/b) (C.U. Callan) — LONELY: I don't hold with spies.

142. 4 (a/b) (C.U. Lonely) — CALLAN: Lubin's the contract.

LONELY: But Mr. Callan, he's a traitor to the Queen!

143. 3 (G) 2-S, a/b.

CALLAN: Oh, my Gawd! He's two hundred and fifty quid - if you do what I want. And you'd better, old son. You'll be out in four months.

144. 4 (F) 2-S, a/b.

LONELY: (PAUSE) All right, Mr. Callan. Tell me, then.

145. 3 (G) C.U. CALLAN.

CALLAN: Sneeze.

LONELY: What?

146. 4 (F) C.U. LONELY for SNEEZE. — CALLAN: Sneeze!

147. 1 (E) C.U. HANDKERCHIEF. — Bless you! Here you are.

LONELY: Ta, Mr. Callan.

Preview 3

Copyright Protected

(On 1, Shot 147)

CALLAN: No, no - you keep it.

148. 3 (a/b) (C.U. Callan)

LONELY: Ta very much, Mr. Callan.

CALLAN: Don't I always look after you? Now - here's what you have to do...

149. 4 (F) (a/b) (C.U. Lonely)

T A P E S T O P

(1 TO POS.F, 3 TO POS.H on FORK LIFT TRUCK, 4 TO POS.H, PRISON CHAPEL)

(BOOM A TO POS.2. PRISON CHAPEL)

(On to SCENE 10, PRISON CHAPEL, Shot 150 on 1)

/TELECINE (3) - NOT BEING PLAYED INTO VTR/

TELECINE (16mm) T/C (3). EXT. SCRAPYARD. DAY. S.O.F.

CALLAN on TOP of WALL, CRAWLING thru RAILINGS.

CROSS: (V/O) Eight - nine - ten - ele ... You'll have to do it faster than that, Mr. Callan.

CALLAN: Well, I'm working on it, son, aren't I?

HE MOVES R. to MELLOR by RAILWAY LINES.

Long-haired nit! But he's right. Two seconds over ... Never mind, we'll be all right on the night. Any problems.

MELLOR: I could handle the rope better without the gloves.

CROSS'S HEAD APPEARS over TOP of WALL.

CALLAN: Practise more - with them on. Anything else?

Copyright Protected

(On Telecine (3))

CROSS: Yeah - when do we get the tanker?

CALLAN: Tomorrow. Sure you can handle it?

CROSS: I've driven ten-tonners before.

CALLAN: We'll go out in it a few times, anyway, to make sure.

CROSS: I told you, I can drive it -

CALLAN: I said, to make sure. This one is got to be right.

MELLOR: When do we do it?

CALLAN: Friday night.

MELLOR: Friday? Two days! You're in a hurry, aren't you?

CALLAN: Me - and Hunter.

END OF TELECINE (3)

Preview 1

Copyright protected

(FADE UP CAM.1F from BEGINNING)

10. INT. PRISON CHAPEL. DAY. BOOM A-2

(N.B. SINGING GOES ON 'NORMALLY' BEHIND LONELY'S & LUBIN'S DIVERSIFICATIONS)

CONVICTS: (SINGING)

"Onward Christian soldiers,
Marching as to war,
With the Cross of Jesus
Going on before."

*(LONELY CHANGES PLACES with PRISONER to STAND NEXT to LUBIN (Shot 155))

150. 1 (F)
C.2-S, LONELY & LUBIN.

LONELY: "Your name's Lubin, isn't it?"

151. 4 (H)
C.U. LUBIN.

152. 1 (F)
C.U. LONELY.

ALL: "Leads against the foe."

LONELY: "I have got a message.

153. 4 (a/b)
(C.U. Lubin)

ALL: "See his banners go."

LUBIN: "Tell it to me now, then.

154. 1 (a/b)
(C.U. Lonely)

ALL: "Marching as to war."

LONELY: "You're wanted on the telephone.

ALL: "Going on before".

PULL BACK to 2-S with LUBIN at END of HYMN as THEY SIT.

T A P E R U N (BACK TO BEGINNING OF SCENE)

155. 3 (H) (On FORK LIFT TRUCK)
H.A. PRISONERS R/CHAPLAIN L.

10. PRISON CHAPEL (contd.) (BOOM A-

ZOOM IN to 3-S, LONELY L/ PRISONER C/LUBIN R. on "With the Cross of Jesus".*

REPEAT FIRST PART OF SCENE ABOVE - WITH ORIGINAL SOUND

Copyright Protected

T A P E R U N (BACK TO BEGINNING OF SCENE)

(4 TO POS.G, SAME SET)

10. PRISON CHAPEL (contd.) (BOOM A-2)

156. 4 (G)
L.S. PRISON CHAPEL with PRISONERS L/CHAPLAIN R.

(LONELY CHANGES PLACES with PRISONER to STAND NEXT to LUBIN)

(*Cutting-in point of Shot 155 during editing)

REPEAT FIRST PART OF SCENE (with original sound

CONVICTS: (SINGING)
"Onward Christian soldiers,
Marching as to war,*
With the Cross of Jesus
Going on before.

LONELY: "Your name's Lubin, isn't it?

ALL: "Leads against the foe.

LONELY: "I have got a message.

ALL: "See his banners go.

LUBIN: "Tell it to me now, then.

ALL: "Marching as to war.

LONELY: "You're wanted on the telephone.

ALL: "Going on before".

PRISONERS SIT, CHAPLAIN PREPARES for SERMON.

T A P E R U N

(1 TO POS.G, 4 TO POS.H, SAME SET) (SCENE CONTD. OVER)

Preview 1

Copyright Protected

10. PRISON CHAPEL (contd.) BOOM A-2

157. 1 (G)
M.S. CHAPLAIN.

158. 4 (H)
2-S, LONELY/LUBIN.

CHAPLAIN: The book of Isaiah -

LUBIN: Friends of mine?

CHAPLAIN: (V/O) Chapter Sixty-One.

LONELY: Contract job.

CHAPLAIN: (V/O) Verse One.

LUBIN: When?

159. 1 (a/b)
(M.S. Chaplain)

LONELY: Friday night.

CHAPLAIN: "He hath sent me to bind up the broken-hearted.

160. 4 (a/b)
(2-S, Lonely/Lubin)

He hath

161. 1 (a/b)
(M.S. Chaplain)

sent me to bind up the broken-hearted;

to proclaim liberty to the captives, and the opening of the prison to them that are bound.

162. 4 (a/b)
(2-S, Lonely/Lubin)

163. 1 (G)
M.C.U. CHAPLAIN.

LONELY: Blimey - he's on to us!

CHAPLAIN: Some of you must be thinking I've picked a pretty ironic text for a sermon, but I assure you, the irony was not intended. For just as Our Lord assured us that his kingdom was not of this world, so is the liberty of which I speak - a liberty not of the flesh, but of the spirit, the most blessed liberty of all.*

(*Cutting-in point of Shot 163 during editing)

Preview 4

Copyright Protected

(On 1, Shot 163)

CHAPLAIN: (CONTD.) For our souls can never be held captive - unless we ourselves make them so -

164. 4 (H)
C.U. LONELY, reaction.

165. 1 (a/b)
(M.C.U. Chaplain)

CHAPLAIN: (CONTD.) - by forging for ourselves those chains of greed, of wrath, of lust, which only we ourselves can break.

166. 4 (a/b)
(C.U. Lonely)

LONELY: You have the chains - we'll have the lust.

CHAPLAIN: Or the chain of pride, the heaviest chain of all.

T A P E R U N

(4 TO POS.G, SAME SET, FAST)

(BACK to MIDDLE of SERMON)

---

167. 4 (G)
L.S. DOWN C. AISLE.

10. PRISON CHAPEL (contd.) BOOM A-

REPEAT:

CHAPLAIN: Some of you must be thinking I've picked a pretty ironic text for a sermon, but I assure you, the irony was not intended.

168. 1 (G)
C.U. FACES - PANNING R.

For just as Our Lord assured us that his kingdom was not of this world, so is the liberty of which I speak, a liberty, not of the flesh, but of the spirit, the most blessed liberty of all.

T A P E S T O P

Copyright Protected

TAPE STOP

(1 TO POS.H, 3 OFF FORK LIFT TRUCK & TO POS.J. PRISON INTERVIEW ROOM (2); 4 TO POS.C, HUNTER'S OFFICE)

(LONELY REPO. TO PRISON INTERVIEW ROOM (2))

169. 3 (J) — 11. INT. PRISON INTERVIEW ROOM (2). DAY.
WIDE SHOT through GATES.

BOOM B-

CALLAN & LONELY: Ad lib. chat.

GRAM F/X PRISON ATMOSPHE IN B/G (thru sce

170. 2 (D)
C.U. CALLAN.

CALLAN: You sure?

(3 TO POS.K, SAME SET, FAST)

171. 1 (H)
C.U. LONELY.

LONELY: Yeah ... he knows.

Blimey, you'd think Friday was Christmas Eve when I told him.

172. 2 (a/b)
(C.U. Callan)

173. 1 (a/b)
(C.U. Lonely)

CALLAN: Have you got the other?

174. 3 (K)
C.2-S, LONELY/CALLAN.

LONELY: Yes, yes. In a minute.

CALLAN: Now, what about 'D' wing lock?

LONELY: It's a Knighton, Mr. Callan.

175. 2 (a/b)
(C.U. Callan)

176. 1 (a/b)
(C.U. Lonely)

CALLAN: A Knighton?

LONELY: Yeah. New one. Looks like a one-off to me.

177. 2 (D) (a/b)
(C.U. Callan - reaction)

178. 3 (a/b)
(C.2-S)

LONELY: (CONTD.) Is it off, then?

179. 2 (a/b)
(C.U. Callan)

CALLAN: No, no.

180. 1 (a/b)
(C.U. Lonely)

(PAUSE) Double action?

Preview 2 (fast)

Copyright Protected

(On 1, Shot 180)

181. 2 (a/b) (C.U. Callan)

LONELY: Triple.

182. 3 (K) 2-S.

CALLAN: Gawd!

LONELY: Sneeze.

CALLAN: (SNEEZES)

183. 1 (H) C.U. CALLAN (o/sh), incl. HANDS to SEE SOAP.

LONELY: Bless you!

CALLAN: Thanks.

184. 3 (K) C.U. LONELY.

LONELY: You're welcome, Mr. Callan. (PAUSE) So it's still on then, eh?

CALLAN: Yes, yes!

LONELY: I don't have to tell him no more?

185. 2 (a/b) (C.U. Callan)

186. 1 (H) C.U. LONELY.

CALLAN: No, mate.

187. 2 (a/b) (C.U. Callan)

LONELY: And me money?

188. 1 (a/b) (C.U. Lonely)

CALLAN: Outside, waiting for you.

189. 3 (K) 2-S, a/b.

LONELY: Ta, Mr. Callan.

CALLAN: You go on at this rate, you'll turn into a bloated Capitalist.

LONELY: Well, I'm entitled, Mr. Callan. I've always believed in private enterprise.

CALLAN: The last of the big spenders!

Preview 1 (fast)

Copyright Protected

(On 3, Shot 189)

LONELY: I wish I could have been more help with that lock on 'D' wing.

190. 1 (a/b) (C.U. Lonely)

191. 2 (a/b) (C.U. Callan)

CALLAN: You've done your whack, mate.

192. 1 (a/b) (C.U. Lonely)

LONELY: They're bastards, them Knightons.

193. 2 (D) B.C.U. CALLAN.

CALLAN: I'll manage. I'll have to, won't I?

ASSEMBLY EDIT

(1 TO PCS.C. 3 TO PCS.D, HUNTER'S OFFICE)

(CALLAN REPO. TO HUNTER'S OFFICE)

---

194. 4 (C) 2-S, HUNTER SEATED R. f/s, CALLAN STANDING L. b/s.

12. INT. HUNTER'S OFFICE. DAY. BOOM A-1 GRAM F/ HUNTER'S OFFICE ATMOSPH (thru sc a/b)

CALLAN: You don't know what a Knighton lock's like. It could take forever.

HUNTER: Will you listen to me?

CALLAN: Of course, I could break into Castleview prison tonight - take an impression of the lock - they've got a new wax now ...

195. 1 (C) C.U. HUNTER.

HUNTER: Callan, will you be quiet! Sit down.

196. 3 (D) C.U. HUNTER'S HANDS.

(CONTD. OVER)

Preview 1

Copyright Protected

(On 3, Shot 196)

HUNTER: (CONTD.) That came for you.

CRAB L. to SEE CALLAN, & PULL OUT to HOLD M.C.U. with LOCK.

197. 1 (a/b)
(C.U. Hunter)

198. 3 (a/b)
(M.C.U. Callan with lock)

CALLAN: Just what I've always wanted - a Knighton lock!

HUNTER: It'll help, then?

CALLAN: Too true. The one in the nick will be different, of course - Knighton never make two the same - but it won't be that much different - and I can practise on this one. (PAUSE) Just as a matter of interest, when did you get it, sir?

199. 1 (a/b)
(C.U. Hunter)

HUNTER: Yesterday. As soon as I heard they had one at Castleview.

200. 4 (C)
2-S, HUNTER R. f/g.

CALLAN: You really want Lubin, don't you?

HUNTER: So do you, Callan.

201. 1 (a/b)
(C.U. Hunter)

CALLAN: What?

HUNTER: That list of names Lubin has - they were marked for death.

202. 4 (a/b)
(2-S)

CALLAN: So I would suppose.

Preview 1 (fast)

Copyright Protected

(On 4, Shot 202)

HUNTER: Lubin added another name himself, Callan/...

203. 1 (a/b)
(C.U. Hunter)

204. 3 (D)
C.U. CALLAN.

Yours./

CALLAN: You're joking!

HUNTER: Oh, no.

CALLAN: Right, well that does it. I can't do it - he'll recognise me./

205. 4 (a/b)
(2-S)

HUNTER: There was no photograph, and no description. Just a name./

206. 1 (a/b)
(C.U. Hunter)

I can't let Cross handle this - it's too risky./

207. 4 (a/b)
(2-S)

(1 TO POS.D, SAME SET, VERY FAST)

CALLAN: (PAUSE) I'm stuck with it, then.

SEE CALLAN RISE.

HUNTER: Yes, you are. (PAUSE) / Don't forget the lock./

208. 1 (D)
M.C.U. HUNTER.

(PAUSE) There's one other point. It would seem that in the eyes of certain people, you're beginning to be a top man.

PAN HIM L. to 2-S with CALLAN.

CALLAN: Was that your other point?

- & PUSH IN to TIGHT 2-S.

HUNTER: You take care. Good luck, David.

ASSEMBLY EDIT

(1 TO POS.J, 3 TO POS.L, 4 TO POS.G, PRISON CHAPEL)

(BOOM A to POS.2, PRISON CHAPEL)

Preview 4

Copyright Protected

13. INT. PRISON CHAPEL. DAY. BOOM A-2

209. 4 (G)
L.S. CHAPEL, LONELY & WARDER in b/g.

210. 3 (L)
C.U. BIZ. at ALTAR.

PULL BACK to SEE LONELY.

PULL BACK to SEE CHAPLAIN L. b/g.

GO L. with CHAPLAIN.

CHAPLAIN: Ah, you're the one they call Lonely, aren't you?

211. 1 (J)
M.S. LONELY.

LONELY: That's right, sir.

CHAPLAIN: I noticed you when I was preaching last Sunday.

212. 3 (a/b)
(2-S)

You seemed very impressed.

213. 1 (a/b)
(M.S. Lonely)

LONELY: Well, it was very interesting, sir.

PAN HIM L. & COME to 2-S with CHAPLAIN L. f/g. (CHAPLAIN ENTERS SHOT)

CHAPLAIN: I'm so glad. What interested you, precisely?

LONELY: All that about freedom. Beautiful, that was. The freedom of the spirit. That means you don't belong to anyone, doesn't it, sir?

PUSH IN with CHAPLAIN to TIGHTER 2-S.

(4 PUSH INTO SET)

CHAPLAIN: In a way, yes.

LONELY: Your own man. Doesn't matter if you're outside - or doing your porridge. Your own man.

214. 3 (L)
2-S, LONELY R. f/g, CHAPLAIN L. b/g.

Preview 4

Copyright Protected

(On 3, Shot 214)

CHAPLAIN: But aren't you?

LONELY: No. Never have been. Always needed people, that's my trouble. Couldn't call me soul me own.

PAN L. with LONELY in TIGHT C.U.

(1 TO PCS.K. SMALL ROOM AT SECTION H.Q.)

CHAPLAIN: Your friends?

LONELY: Haven't got any - only one. The rest was all tea-leaves like me. That's how I ended up here, sir. Home from home!

CHAPLAIN: That and the fact that you stole.

LONELY: Blimey, it's the only thing I can do! (PAUSE) Sorry, sir!

215. 4 (C) (Pushed in)
L.S. CHAPLAIN L. f/g,
LONELY R. b/g.

CHAPLAIN: That's all right. Go on, sit down.

216. 3 (L) (On Lonely's sit)
2-S, CHAPLAIN L. b/g,
LONELY R. f/g.

LONELY: (PAUSE) Well, I mean, look what they've done to me now. They've put me in a cell with a spy.

CHAPLAIN: Lubin?

LONELY: Yeah. I don't hold with spies, sir. They're as bad as sex maniacs.

CHAPLAIN: But, surely - you shared a hymn book with Lubin on Sunday?

LONELY: Well, I had to, didn't I? All the same, it isn't right.

Copyright Protected

(On 3, Shot 216)

CHAPLAIN: Tell me, why did Lubin take part in Divine Service? Surely he's an atheist?/

217. 4 (G)
M.C.U. LONELY.

LONELY: No, he's not. He's a Communist, sir./

218. 3 (a/b)
(2-S)

CHAPLAIN: I mean, he doesn't believe in God?/

219. 4 (a/b)
(M.C.U. Lonely)

LONELY: Likes a bit of company, sir. We all do./

220. 3 (L)
C.U. CHAPLAIN.

CHAPLAIN: Including you?/

221. 4 (G)
C.U. LONELY.

LONELY: Me, especially. Company's what put me here./

222. 3 (a/b)
(C.U. Chaplain)

CHAPLAIN: "Company, vile company, hath been the ruin of me".

LONELY: Is that the Bible, sir?

CHAPLAIN: No, Henry IV, Part One - Shakespeare, you know./

223. 4 (G)
M.C.U. LONELY.

LONELY: Oh!/

224. 3 (L)
2-S.

CHAPLAIN: It is Falstaff's line. But in his case, it is intended as a joke./

225. 4 (a/b)
(M.C.U. Lonely)

LONELY: Ah - I bet he wasn't in here when he said it.

A S S E M B L Y E D I T

(3 TO POS.M, 4 TO POS.J,
SMALL ROOM AT SECTION HQ)

Copyright Protected

/LIGHTS OUT AT BEGINNING OF SCENE/

14. INT. SMALL ROOM AT SECTION H.Q. NIGH

BOOM C-1

226. 3 (M)
C.U. LOCK.

CROSS: Nine seconds.

PAN L. to LIGHT SWITCH.

/LIGHTS ON as CALLAN SWITCHES THEM ON/

LOOSEN to SEE CALLAN.

CALLAN: Double it ...

LET CALLAN EXIT FRAME R.

227. 1 (K)
2-S, CROSS & MELLOR.

LET CALLAN ENTER FRAME L. for 3-S.

CALLAN: (CONTD.) We'll still have time.

MELLOR: What about the cell lock?

CALLAN: No trouble.

228. 4 (J)
M.C.U. CALLAN.

MELLOR: Where did you ...?

CALLAN: I've got friends everywhere, son. Now - equipment check.

229. 3 (M)
M.C.U. CROSS.

230. 1 (K)
C.U. 2ND BALACLAVA & GLOVES.

CROSS: One - two - three Balaclavas - three pairs of gloves.

231. 3 (a/b)
(M.C.U. Cross)

LET HIM GO to WALL & BACK to 2-S with MELLOR.

One - two ropes and grapnels - one knotted rope. One spare Balaclava and gloves.

232. 4 (J)
M.S. CALLAN.

CALLAN: Three automatics.

CROSS: Not magnums?

Preview 1 (fast)

Copyright Protected

(On 4, Shot 232)

233. 1 (K)
M.S. MELLOR.

CALLAN: Not this time.

234. 4 (a/b)
(M.S. Callan)

MELLOR: What are they? Walther 38s?

CALLAN: Look again, son. These are Russian. 9mm. Makarovs. Russian because this is a K.G.B. job. Right?

235. 1 (K)
3-S, as THEY CHECK GUNS' MAGAZINES.

236. 4 (J)
M.C.U. CALLAN.

CALLAN: (CONTD.) One other thing - no names.

237. 1 (K)
M.C.U. MELLOR.

238. 4 (a/b)
(M.C.U. Callan)

MELLOR: Come again?

239. 1 (a/b)
(M.C.U. Mellor)

CALLAN: I don't call you Mellor - you don't call me Callan.

240. 4 (a/b)
(M.C.U. Callan)

MELLOR: Why on earth not?

CALLAN: Because Lubin knows who I am.

241. 3 (M)
GROUP SHOT.

(PAUSE) Right. Let's go.

PAN CALLAN to LIGHT SWITCH.

LIGHTS OUT as CALLAN SWITCHES THEM OUT

LET HIM GO OUT of FRAME R.

242. 1 (K)
M.C.U. BALACLAVA & GLOVES on TABLE.

WHIP PAN to CALLAN'S FACE.

(HE EXITS).

GRAMS: THEME

SLIDE
"CALLAN" - END OF PART TWO

* * * *

FADE SOUND & VISION

2ND COMMERCIAL BREAK

Copyright Protected

DURING BREAK:

CAM. 1 - TO POS.L, PRISON STAIRCASE - ON L.A. DOLLY.

CAM. 2 - TO POS.E, PRISON CORRIDOR.

CAM. 3 - TO POS.N, LONELY'S CELL.

CAM. 4 - TO CLOSING CAPTION.

CAM. 5 - AT POS.A, GANTRY.

BOOM B - TO POS.4, LONELY'S CELL.

Copyright Protected

VTR/THS/2634
Part 3

ACT 3

GRAMS:
THEME

FADE UP SLIDE
"CALLAN" - PART THREE *
*
*
*

TAPE RUN

(On to SCENE 15, Shot 243 on 1)

TELECINE (4) - NOT BEING PLAYED INTO VTR

T/C (4). EXT. PRISON. NIGHT. S.C.F.

TELECINE (16mm)

CALLAN, MELLOR & CROSS, DRESSED IN NAVY and WEARING BALACLAVA HELMETS, RUN IN from R. to FOOT of PRISON WALL.

MELLOR THROWS GRAPNEL which LODGES on TOP of WALL.

HE CLIMBS UP ROPE, FOLLOWED by CROSS & CALLAN.

THEY SIT ASTRIDE WALL while MELLOR WALKS ALONG TOP of WALL & THROWS GRAPNEL UP to HIGHER LEVEL.

END OF TELECINE (4)

Copyright Protected

243. 1 (L) (On L.A. DOLLY) — 15. INT. PRISON. NIGHT. — FISHPOLES
L.S. SET.

GRAM F/X: NIGHT PRISON ATMOSPHERE + PLENTY OF HEAVY SNORING.

244. 5 (A) (On GANTRY)
Thru MIRROR - SEE MELLOR, CROSS & CALLAN COME OUT of VENTILATION DUCT & CLIMB DOWN to LOWER LEVEL.

STOP TAPE

(5 TO POS.B. OTHER SIDE OF GANTRY) (CALLAN, CROSS & MELLOR REPO.)

245. 5 (B) (On GANTRY) — 15. INT. PRISON. NIGHT. (contd.)
3-S, as CALLAN, CROSS & MELLOR START DOWN STAIRS. (FISHPOLE & GRAM F a/b)

246. 1 (L) (L.A. DOLLY)
LOOKING UP STAIRCASE, SEE THEM COME DOWN.

PULL BACK to SEE ACTION at DOORWAY. EFFECTS MIC.

F/X: FOOTSTEPS COMING NEARER.

247. 2 (E)
L.S. CORRIDOR.

SEE CROSS HIT WARDER, & MELLOR CATCH HIM.

248. 3 (N) — 16. INT. LONELY'S CELL. NIGHT. BOOM
L.S. CELL to SEE ACTION. GRAM F/ a/b, bu SLIGHTI FAINTER

CALLAN & CROSS IN FIRST. MELLOR FOLLOWS & DUMPS WARDER ON LUBIN'S BED.

CROSS: (TO LUBIN - IN WHISPER) You're wanted on the telephone. Quick!

LUBIN & CROSS EXIT.

Preview 2

Copyright Protected

(On 3, Shot 248)

LONELY SITS UP.

LONELY: Good luck, Mr. Ca ...

CALLAN KARATE CHOPS HIM, then MAKES SURE HE'S ALL RIGHT.

MELLOR: You should have stuck to your time-table, son.

CALLAN & MELLOR EXIT into CORRIDOR.

249. 2 (a/b) — 17. INT. PRISON. NIGHT. — FISHPOLE

L.S. CORRIDOR, as THEY GO.

FADE UP GRAM F/X

250. 1 (a/b) (L.A. DOLLY) — EFFECTS MIC.

SEE THEM GO UP STAIRCASE.

251. 5 (B) (a/b) (On GANTRY)

SEE THEM COME UP STAIRS, & AWAY.

T A P E R U N

(On to SCENE 19. PRISON CORRIDOR, Shot 252 on 1)

/TELECINE (5) - NOT BEING PLAYED INTO VTR/

TELECINE (16mm) — T/C (5). EXT. PRISON. NIGHT. — S.O.F.

CROSS & LUBIN ASTRIDE WALL.

CALLAN APPEARS, & CROSS HELPS HIM OVER.

CROSS: Well done, old man.

CALLAN: Come, on Mellor - come up.

MELLOR CLIMBS UP & THROWS ROPE DOWN OTHER SIDE.

THEY ALL CLIMB DOWN & RUN TO TANKER PARKED NEARBY.

Copyright Protected

(On Telecine (5))

LUBIN: I'm obliged to you, gentlemen.

CROSS GETS OVERALLS from CAB of TANKER, & HANDS a PAIR to CALLAN.

THEY START to PUT THEM ON, having TAKEN OFF their BALACLAVAS.

CALLAN: There's no time for talking. Come on, mate, we're going home.

CROSS: Ready?

LUBIN: What do I call you?

CALLAN: You don't, mate. We're shy types. Go on, up you get.

MELLOR & LUBIN CLIMB UP on to ROOF of TANKER - H.A. SHOT.

MELLOR OPENS LID, & LUBIN GETS IN.

MELLOR FOLLOWS, & CLOSES LID BEHIND HIM.

CROSS GETS INTO DRIVING SEAT, and CALLAN into PASSENGER SEAT.

TANKER DRIVES OFF R, CAMERA PANNING with IT.

END OF TELECINE (5)

Preview 1

Copyright Protected

252. 1 (L) — 19. INT. PRISON. DAY. — FISHPOLE

L.S. PRISON.

SEE WARDERS.

GRAM F/X: PRISON ATMOSPHERE (DAY), a/

CONVICTS: Ad lib. waking up noises.

WARDER 1: Wake up, you perishers -

253. 2 (E)

L.S. CORRIDOR.

SEE WARDERS APPROACHING.

254. 3 (N) — 19A. INT. LONELY'S CELL. DAY. — BOOM B-4

L.S. CELL.

GRAM F/X (contd.)

2 WARDERS ENTER, & GO to BUNKS, CAUTIOUSLY.

WARDER 1: (CONTD.) Gawd, it's Harry! He's spark out.

WARDER 2: So's Lonely. Somebody's thumped him, poor little bastard. (PAUSE) Lubin!

255. 2 (a/b) — 19B. INT. PRISON. DAY. — FISHPOLE

(L.S. Corridor)

GRAM F/ (contd.

SEE WARDERS RUNNING from LONELY'S CELL, & ALARM BELL BEING PRESSED.

GRAM F/ ALARM B (as Ward presses

*

*

*

*

TAPE RUN

(2 TURN TO CELL, SAME POSN.)

(On to SCENE 21, LONELY'S CELL, Shot 256 on 2)

Copyright Protected

21. INT. LONELY'S CELL. DAY. BOOM B-4

256. 2 (E)
C.U. LONELY.

GRAM F/X PRISON ATMOSPHERE IN B/G (thru scene a/b)

CHAPLAIN: How do you feel?

LONELY: Terrible.

CHAPLAIN: Would you tell me about it?

LONELY: I already told the Chief Screw.

257. 3 (N)
2-S, LONELY R. f/g,
CHAPLAIN L. b/g.

CHAPLAIN: Believe me, old chap - there is a reason.

HOLD the ACTION.

LONELY: Very good, sir. (PAUSE) I was asleep, see? Suddenly I woke up and there was these two geezers in black - Balaclavas, the lot. 'Orrible, they was. A right pair of Frankensteins. They was taking Lubin out.

PAN R. to SINGLE LONELY.

258. 2 (E)
2-S, LONELY R. b/g,
CHAPLAIN L. f/g.

CHAPLAIN: Go on.

259. 3 (N)
M.C.U. CHAPLAIN.

LONELY: Well, I yelled, didn't I?

260. 2 (a/b)
(2-S)

CHAPLAIN: Why? Were you afraid?

LONELY: If I'd just been afraid, I'd have kept me bleeding mouth shut ... Oh, sorry, sir!

HOLD ACTION.

(3 TO POS.P, SAME SET)

CHAPLAIN: That's all right. Why did you try to shout?

Preview 3

Copyright Protected

(On 2, Shot 260)

LONELY: I don't hold with spies, sir. Never have. Un-British, that is.

CHAPLAIN: So what you are saying is, you tried to give the alarm?

LONELY: Well, I couldn't help myself, could I?

CHAPLAIN: Indeed you could not. What you did was brave and wholely admirable.

LONELY: Who - me?

CHAPLAIN: Perhaps I shouldn't mention it at this juncture,

261. 3 (P)
M.C.U. CHAPLAIN.

PAN HIM L.

but I have had your case in mind ever since our little chat in the chapel. It seemed to me then that yours was a case deserving of full remission -

LONELY: Thank you, sir. That's very kind of you, sir.

CHAPLAIN: But after what you have just told me, I will go even further. At considerable risk to yourself - and let us not forget, you did sustain a quite serious injury -

262. 2 (E)
M.S. LONELY.

LONELY: Yes, yes, indeed, sir!

263. 3 (P)
M.S. CHAPLAIN (a/b)

Preview 2

Copyright Protected

(On 3, Shot 263)

CHAPLAIN: - you attempted to give the alarm to prevent the escape of a dangerous criminal.

264. 2 (a/b)
(M.S. Lonely)

LONELY: It was on account of him being a spy, you see, sir. Mind you, if he'd been a mate of mine, I'm not saying -

CHAPLAIN: Yes - well, I don't think we'll pursue that aspect of the matter.

265. 3 (a/b)
(M.S. Chaplain)

The point at issue is this: you acted not only courageously, but in the manner of a mature and responsible citizen.

266. 2 (a/b)
(M.S. Lonely)

LONELY: Blimey!

PAN LONELY to 2-S with CHAPLAIN.

CRAB R. to HOLD SHOT CENTRE.

CHAPLAIN: It is my intention to go to the Governor with the facts you have given me, and discuss the possibilities of a pardon for you. And I shall be very surprised, very surprised indeed, if he doesn't decide to take action immediately ... There, old chap - what do you say to that?

PAN LONELY BACK to BED, & TIGHTEN to C.U.

LONELY: Cor, stone the bleeding crows!

T A P E S T O P

(2 TO POS.F. 3 TO POS.Q, TANKER)

(Back to SCENE 18, TANKER, Shot 267 on 3)

(BOOM B TURN TO TANKER, SAME POSN

Preview 3

Copyright Protected

FISHPOLE or BOOM B-4

18. INT. TANKER. NIGHT.

GRAM F/X: INT. TANKER (MOVING) ATMOSPHERE WILD TRACK ex FILMING (thru scen

267. 3 (Q)
MASTER WIDE SHOT of TANKER, to SEE MELLOR & LUBIN.

268-275. CAMS. 2F & 3Q as directed.

2F - for cut-ins as reqd.

3Q - master wide shot.

(N.B. Shape and texture of set make it impossible to script)

(LUBIN GETS OUT CIGARETTE, MELLOR TAKES IT FROM HIM)

MELLOR: Let's have your matches. We don't smoke in here, comrade - we don't even make sparks. There's been too much petrol through it ... Here.

LUBIN: Combustible - but very nice. Very nice indeed ... compared with Castleview.

MELLOR: Glad you like it.

(TANKER SWAYS, THEY FALL AGAINST EACH OTHER - LUBIN TAKES MELLOR'S GUN)

MELLOR: (CONTD.) Watch it!

LUBIN: I'm sorry. (HE GIVES GUN BACK TO MELLOR) Your gun - did you intend to use it?

MELLOR: If I had to.

Preview

Copyright Protected

(On , Shot)

LUBIN: It's a Makarov, isn't it?

MELLOR: Yes.

LUBIN: I thought you couldn't get them here ...

MELLOR: You thought wrong, then.

LUBIN: So it seems ... How much are they paying you for this job?

MELLOR: Fifty thousand.

LUBIN: You have no idea how very flattering that is.

T A P E R U N

(On to SCENE 20 - TANKER - Shot 276

Preview

Copyright Protected

276. 20. INT. TANKER. DAY. BOOM B-4

GRAM F/X: INT. MOVI TANKER, a

277-282. CAMS. 2F & 3Q as directed.

(MELLOR & LUBIN EATING SANDWICHES & DRINKING COFFEE OUT OF FLASK.)

LUBIN: Where do we go?

MELLOR: Deal. There's a motor-boat there. Take you off to a ship.

LUBIN: A ship? All for £50,000?

MELLOR: The ship's free. It's one of your lot.

LUBIN: A nice sea voyage. I shall enjoy that.

TAPE RUN

(On to Shot 283)

BEGINNING OF TELECINE (6) - NOT BEING PLAYED INTO VTR

T/C (6). EXT. ROAD BLOCK. DAY. S.O.F.

TELECINE (16mm)
ROAD BLOCK & 2 POLICEMEN F/G, WHITE CAR APPROACHES & IS FLAGGED DOWN.

TANKER APPEARS in DISTANCE

(CONTD.)

283. 20 (contd.). INT. TANKER. DAY. BOOM

As directed.

GRAM F/ INT. TA SLOWIN DOWN.

MELLOR: We're slowing down!

TAPE RUN

Copyright Protected

T A P E R U N

(On to SCENE 22 - TANKER - Shot 28

/NOT BEING PLAYED INTO VTR/

T/C (6) (contd.):

TELECINE (16mm) EXT. ROAD BLOCK. DAY. S.O.F.

WHITE CAR IS WAVED ON.

TANKER IS FLAGGED DOWN, & POLICEMAN GOES TO SPEAK TO CROSS who is DRIVING.

TANKER IS WAVED ON, & EXITS PAST CAMERA R.

POLICEMAN WALKS BACK TO 2ND POLICEMAN STANDING BY PANDA CAR.

END OF TELECINE (6)

Preview

Copyright protected

284. 22. INT. TANKER. DAY. BOOM B-4

GRAM F/X:
INT. MOVI
TANKER a/

285-295. CAMS. 2F & 3Q
as directed.

LUBIN: It seems a very long way to Deal.

MELLOR: It's two hundred and sixty three miles ... Get some kip.

LUBIN: I am much too excited to sleep.

MELLOR: So I noticed.

LUBIN: It was a pity your colleague had to strike poor Lonely.

MELLOR: Oh - yes.

LUBIN: He was merely wishing us luck, after all. You know, I find that odd.

MELLOR: Why?

LUBIN: Lonely did not approve of me. He was - very patriotic. For Queen and Country ... You, I take it, have no such scruples?

MELLOR: I work for who pays me.

Preview

Copyright Protected

(On , Shot)

LUBIN: For a man who is about to take a share of fifty thousand pounds, you don't seem very happy.

MELLOR: (PAUSE) I haven't got it yet.

LUBIN: I suppose David takes the biggest share?

MELLOR: David?

LUBIN: I thought that was what the other man called him.

MELLOR: Oh - you mean Dave. Yeah. He takes twenty. Two for the motor-boat, the other geezer and me take fourteen apiece. We'll do all right.

LUBIN: You deserve much, much more.

T A P E R U N

(On to SCENE 23 - TANKER - Shot 296

/TELECINE (7) - NOT BEING PLAYED INTO VTR/

T/C (7). INT/EXT. BEACH HUT. DAY.

TELECINE (16mm)
LIZ SPEAKING on RADIO TELEPHONE INSIDE HUT, HUNTER OUTSIDE.

S.O.F.

LIZ: Thank you, Mr. Bremner.

To be pre-rec. & dubbe. on to T.

BREMNER: (DISTORT) Do I follow?

Copyright Protected

(On Telecine (7))

LIZ: No. Charlie's orders are on no account to maintain contact. Over and out.

LIZ GOES to DOOR of BEACH HUT.

Mr. Bremmer reported in, sir.

HUNTER: Indeed?

LIZ: The tanker went through Betteshanger at 09.23. Mr. Cross was driving, Mr. Callan beside him.

HUNTER: Excellent. Soon be over. How about some coffee?

LIZ GOES BACK into BEACH HUT.

END OF TELECINE (7)

Preview

Copyright Protected

296. 23. INT. TANKER. DAY. BOOM B-4

GRAM F/X
INT. TANK
(MOVING)
ATMOSPHE
(thru sce
a/b)

297-300. CAMS. 2F & 3Q as directed.

(MELLOR DOZES.
LUBIN PICKS UP COFFEE FLASK, HITS MELLOR WITH IT, & TAKES HIS GUN. HE SEARCHES HIM FOR OTHER WEAPONS.)

T A P E R U N

(On to SCENE 24 - TANKER - Shot 3

/TELECINE (8) - NOT BEING PLAYED INTO VTR/

T/C (8). EXT. ROADS. DAY. S.O.F.

TELECINE (16mm)
TRAVELLING SHOTS OF & FROM TANKER.

END OF TELECINE (8)

301. 24. INT. TANKER. DAY. BOOM B-4

GRAM F/X
INT. TANK
(MOVING)
ATMOSPHE
(thru sce
a/b)

302-310. CAMS. 2F & 3Q as directed.

MELLOR: You're off your nut!

LUBIN: I do not think so ...

(CONTD. OVER)

Preview

Copyright Protected

(On , Shot)

LUBIN: (CONTD.) Dave's other name is Callan, is it not? (PAUSE) Lonely's kind friend ... It was your bad luck they moved him in with me. He does talk so.

MELLOR: I don't know what you're -

LUBIN: And the Makarov - that was a mistake. No ordinary criminal could get a Makarov. Not in this country.

MELLOR: I tell you -

LUBIN: Nothing, my friend. There is no more to tell.

(LUBIN STRIKES MELLOR WITH GUN BARREL, TWICE)

LUBIN: (CONTD.) I remembered your warning, you see. No flame. Not even a spark.

TAPE RUN

(On to CLOSING CREDITS, Shot 311)

Preview 4

Copyright Protected

/TELECINES (9) & (10) - NOT BEING PLAYED INTO VTR/

T/C (9). EXT. LEVEL-CROSSING & WOOD-YA
DAY.

TELECINE (16mm)

TANKER, DRIVEN by CROSS with CALLAN in PASSENGER SEAT, APPROACHES LEVEL-CROSSING.

S.O.F.

F/X: LEVEL-CROSSING WARNING BELL & TRAIN HOOTING.

LEVEL-CROSSING GATES COME DOWN, TANKER STOPS & TRAIN GOES THROUGH.

LUBIN CLIMBS out of TOP of TANKER, SLITHERS DOWN SIDE, then RUNS OFF R, SCRAMBLING DOWN BANK into WOOD-YARD.

CALLAN SEES LUBIN DO THIS in DRIVING MIRROR & FOLLOWS.

LUBIN TURNS to FIRE GUN, CROSS APPEARS over TOP of TANKER CAB.

CROSS: David - look out!

F/X: GUN SHOTS.

CALLAN THROWS HIMSELF SIDEWAYS, RETURNS LUBIN'S FIRE & MAKES A DASH for a WOOD-PILE.

LUBIN RUNS OFF to BEHIND CRANE.

CROSS JOINS CALLAN.

CROSS: What about Mellor?

CALLAN: Later, later. All right, come on, move out. Move, move!

CROSS & CALLAN MOVE to EDGE of WOOD-PILE.

LUBIN FIRES, CROSS'S FOOT SLIPS on TIMBERS, CALLAN RETURNS FIRE.

F/X: GUN SHOTS.

CALLAN: Get back quick! I'll keep you covered.

CROSS & CALLAN GO BACK BEHIND WOOD-PILE.

(On Telecine (9))

CROSS: Thanks, Dad.

CALLAN: Tit-for-tat, mate - tit-for-tat.

CROSS: What now?

CALLAN: We wait. He can't get out of here.

CROSS: And we can't get at him.

CALLAN: All right, come over here. Keep him busy.

CROSS LOOKS OUT L. of WOOD-PILE, WHILE CALLAN MOVES OFF R.

LUBIN MAKES a BREAK, CALLAN DOES 'THUMBS UP' to CROSS, STANDS UP & FOLLOWS LUBIN with HIS GUN.

CALLAN: Lubin!

LUBIN TURNS, FIRES, & SO DOES CALLAN.

F/X: GUN SHOTS.

LUBIN FALLS NEAR PUDDLE, HOLDING HIS SHOULDER.

CALLAN & CROSS GO OVER to HIM.

CROSS: Is he?

LUBIN TURNS, CALLAN FIRES.

F/X: GUN SHOT.

LUBIN ROLLS OVER & FALLS FACE DOWN into PUDDLE.

CALLAN: He is now. Come on, I feel like a drink.

CALLAN & CROSS EXIT into B/G.

(Telecine (10) - over)

Copyright Protected

SEGUE:

T/C (10). INT./EXT. BEACH HUT. DAY.

TELECINE (16mm)

CAMERA INT. HUT SHOOTING through WINDOW at LIZ OFFERING HUNTER, CROSS & CALLAN COFFEE.

SHE EXITS L.

CAMERA EXT. HUT, with HUNTER/CALLAN in DECK-CHAIRS, CROSS SITTING on EDGE of PATIO, LIZ b/g INSIDE HUT.

S.O.F.

HUNTER: How could Lubin have known?

CALLAN: (PAUSE) Lonely. He shared the same cell, didn't he?

HUNTER: The damn fools. I should have been told ... Poor Mellor. All right, go on.

CALLAN: (PAUSE) We caught Lubin and killed him. Left his body in a ditch with his gun nearby.

HUNTER: It'll be found?

CROSS: Bound to, sir. They move timbers from there every day.

HUNTER: Splendid. The K.G.B. killing their own people. It should discourage them very nicely. Cross -

CROSS: Yes, sir?

HUNTER: Get my flask from the car, will you? We could all do with a drink.

(On Telecine (10))

CROSS RISES & STARTS to EXIT. As HE PASSES CALLAN, CALLAN CATCHES HOLD of HIS ARM.

THEY EXCHANGE LOOK, & CROSS COMPLETES HIS EXIT b/g R.

CROSS: Yes, sir.

CALLAN: Thanks.

HUNTER: (PAUSE) How was he?

CALLAN: Damned good. He saved my life, for what it's worth.

HUNTER: And you, I take it, killed Lubin. (PAUSE) It won't come as a surprise to them, anyway.

CALLAN: What?

HUNTER: The K.G.B. They appear to regard you as our top man here - or had you forgotten?

CALLAN: No, sir, I hadn't forgotten. Do you regard me as the top man?

HUNTER: Oh, undoubtedly.

CALLAN: Not so long ago you were telling me I was on probation, if you remember. It was all psychiatrists' clap-trap. I presume that's all over now?

HUNTER: All finished.

CALLAN: Well, of course, it would be, wouldn't it - considering I'm your top man.

Copyright Protected

(On Telecine (10))

HUNTER: Quite so. The top man gets the top jobs. They're usually the most dangerous.

HUNTER RISES, & WALKS DOWN TOWARDS the SEA.

CALLAN: And the dirtiest.

HUNTER: In future they'll all be yours. Come here.

CALLAN JOINS HUNTER down BEACH, & HUNTER PASSES HIM his BINOCULARS.

CALLAN LOOKS OUT to SEA at SHIP on HORIZON.

CALLAN: Russian?

HUNTER: Yes. There'll be other ships, Callan. And aeroplanes. They come in all the time. There'll be other lists, too - they'll have your name on them. You'd better remember that.

HUNTER EXITS BEHIND CALLAN to R.

ZOOM IN to CALLAN for REACTION.

CALLAN: Thanks!

END OF TELECINE (10)

Closing credit sequence (over)

Preview 4